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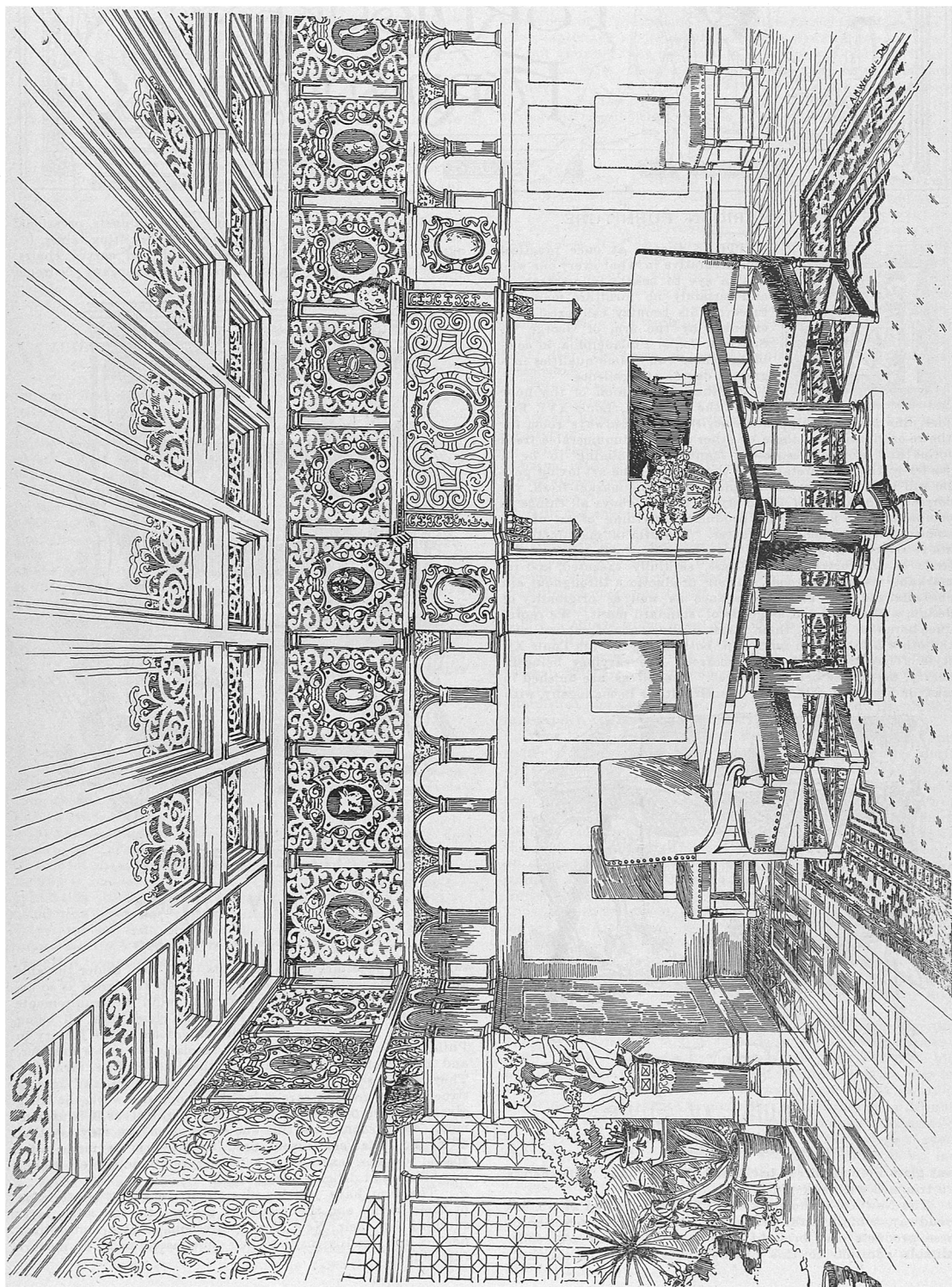
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OLD ENGLISH DINING-ROOM. DESIGNED BY ALVAN C. NYE.

A DINING-ROOM IN THE OLD ENGLISH STYLE.

BY ALVAN C. NYE.



HE design of a dining-room on the opposite page is on the lines of the Old English, or Elizabethan style, which in its grandiose proportions and sumptuous decoration expresses to a high degree "the spacious times of great Elizabeth." There is an air of world-wide enterprise and stately dignity in the style that renders it peculiarly attractive to the modern man of wealth.

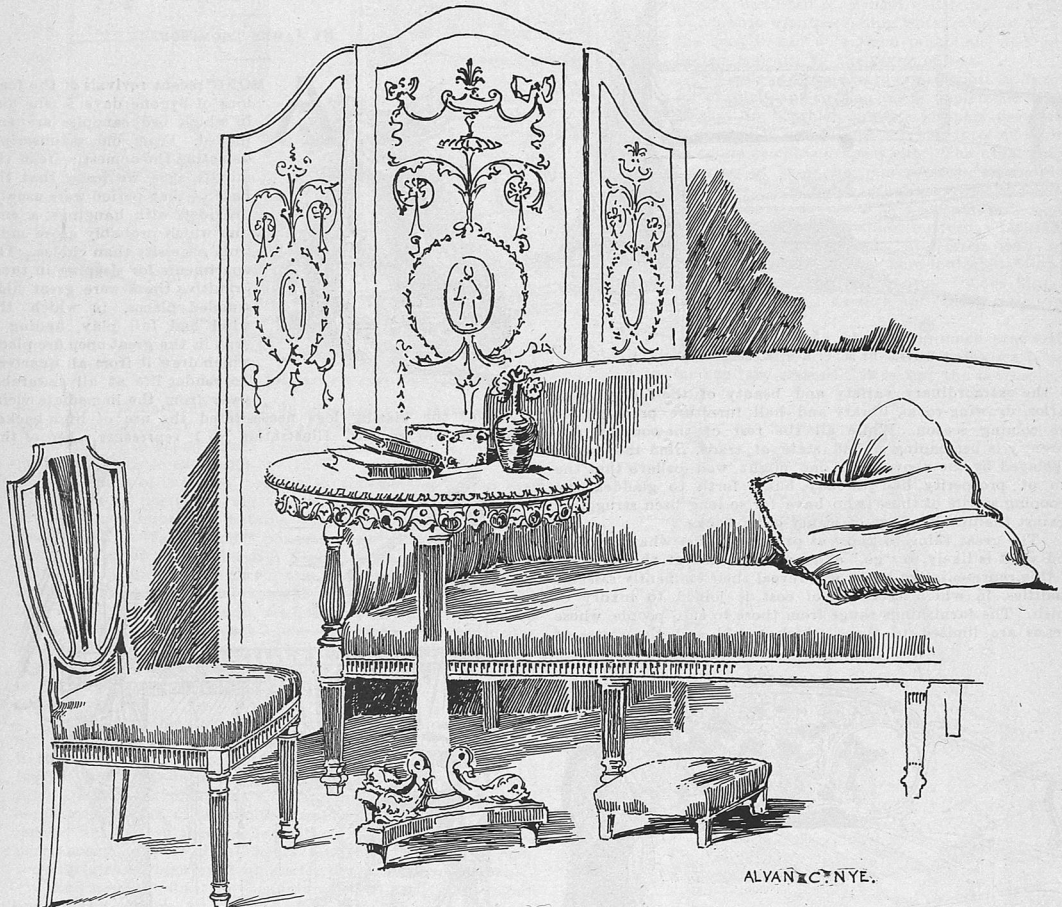
It furnishes an environment of splendor and repose necessary to soothe the over-excited nerves of a *fin de siècle* civiliza-

tion. The wood work of the apartment is in dark oak. The frieze panels are in painted burlap, the colors being red and green, the treatment consisting in coating the burlap with leaf metal which is afterwards lacquered. The ceiling panels are treated similar to those of the frieze but in lighter colors.

PARLOR FURNITURE IN THE ADAM STYLE.

The sketch of parlor furniture on the present page is based on the work of the Adam Brothers and is made in maple, finished natural, the chair and sofa being upholstered as pinks or light blues. The screens is of light ooze leather with pokerwork ornament, or illuminations in color.

SO long as difference of material possessions exists causing a difference of social power and distinction, so long will ostentation exist, so long will people surround themselves with finery for the sake of display, instead of beauty for



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The furniture is of mahogany the chairs being upholstered in green leather. The floors of light oak parquetry on which is laid a polychromatic Oriental rug. The electric moonlights on either side of the mantelpiece are in harmony with the decorative treatment of the apartment. The conservatory on one end of the dining-room is a most agreeable feature. Its

sake of enjoyment. What Mill well designates as the silly "desire for the appearance of a large expenditure," will, under present influences, always cause people to rent houses, to wear clothes, and take what they are pleased to call their pleasures, not because they like any of the things in question, but because it is expected of the class which they belong, or, too often, because it is a mark of a class of society to which they would like to be thought to belong. The system, the whole sentiment, is corrupt, and the taste bred of the system, worthy of it.